THE MENTOR

"A Wise and Faithful Guide and Friend"

VOL. I NO. I

BEAUTIFUL CHILDREN IN ART

BABY STUART—VAN DYCK
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THE AGE OF INNOCENCE—REYNOLDS
THE CALMADY CHILDREN—LAWRENCE
THE DAUPHIN—GREUZE
PRINCE BALTHAZAR CARLOS
—VELASQUEZ

By GUSTAV KOBBÉ
Author and Critic.

CHILDREN'S portraits that are "too cute for words" are painted every day, and the very fact that they are "too cute for words" determines their fate. They belong to the merely "pretty" art of the day, and another generation will wonder that anything so insipid could have been tolerated. And yet, in its own insipid way, that other generation will be doing the same thing all over again—producing the "too cute for words" portrait of children, and probably, if it is more than ordinarily cheap and sentimental in feeling, displaying it in great quantities in the shop windows.

SENTIMENTAL PORTRAITS

It seems necessary to say this at the outset, because the cheap and sentimental portrait aims its entirely false appeal at people, otherwise intelligent and discerning, who, so to speak, have not been in the way of seeing fine pictures and so forming a judgment based upon those things in art that have stood the unerring test of time. If you go to an exhibition

and look around the room, you will discover, if you stay long enough, that the picture which at first attracted you least is the one that in the end attracts you most. The obvious, pleasing qualities of the canvases that first held your attention soon become tiresome. Usually they are examples of what is well characterized as sentimental rubbish. Qualities that are intended to captivate quickly are wantonly thrust at the beholder. Such pictures are like women who make themselves too agreeable on first acquaintance. They lack the lasting attraction of those whose accomplishments have to be drawn out through the closer knowledge developed by friendship. In the same way fine pictures, the only kind of pictures you should learn to care about, are more sober, more restrained, and less obvious. In pictures, as in all art, the shallows murmur while the deeps are dumb.

PICTURES OF LASTING VALUE

"Too cute for words!"—I have purposely spoken of the child portraiture that evokes that exclamation. No great picture of a child, no matter who the original, would call for those words. The first view of a great picture never is, in fact, followed by an exclamation of any kind. It is sight—and silence. If, on seeing a picture for the first time, you exclaim "Wonderful," you may be sure that it isn't. But if there is in it something that holds, perhaps even puzzles you, so that you ask yourself why you linger before it, that picture has qualities the study of which will repay you.

This generalizing applies as much to portraits of children as to any other class of painting. For the great child portrait is as rare as any great portrait, or as any other great picture; and as with these the great child portrait is the work only of the great masters. No child portraiture has come down to us from the past as an art heritage that was not painted by a master whose name stands for many other great pictures. These masters appreciated that a portrait calls for more than mere superficial likeness. They visualize character, and even in their portraits of children know how to let character show through the features. The modern photograph gives a perfect likeness, but does not interpret character.

BABY STUART, BY VAN DYCK

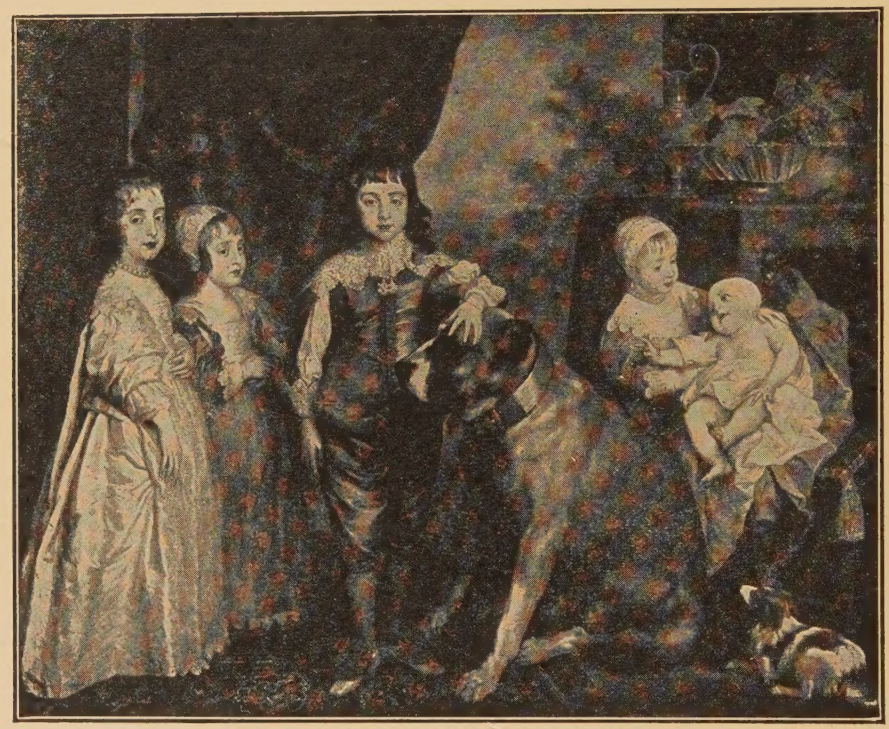
It is because the great painter can interpret character and even his subject's attitude toward what is going on about him, that the portrait which is a masterpiece contributes toward our knowledge of a period. Am I exaggerating when I say that in painting the portraits of Charles I. and

THE CHILDREN OF CHARLES I.
This painting hangs in Turin. The "Baby Stuart" is a detail of this picture. A superb character study of royal children.

his children, Van Dyck unconsciously left behind him a commentary on the story of an English Royal family? Even the portraits of the children have the haunting charm of the Stuarts, and explain why, despite a Charles I., there was a Charles II. and another James, to say nothing of the mistaken loyalty of generations to a lost cause and its Pretenders. Thus "the King's Principalle Paynter," as Van Dyck was called in the language of the time, made his portraits of the Royal family a series of character studies that recalls a period of English history of still potent fascination. The Stuarts and their romance are being written about as busily as ever, and the courtly traditions of the period illustrated by Van Dyck's portraits, among them that of Baby James, Duke of York, later James II.

The "Baby Stuart" by Van Dyck shows a youngster holding an apple in his small hands. The portrait is bewitching, yet its real charm lies in the very pathos of its innocence. For what did Baby Stuart know of his future? What inkling had he that, having grown to manhood, he was, after a "short, uneasy, tactless reign" of four years, to be deposed by William and Mary—William the son of his sister Mary and the husband of Mary, his own daughter. For Mary, beside whom James, still a little fellow in petticoats, stands in Van Dyck's group of the five children of Charles I. at Windsor, married William II. of Orange and was the mother of William III., who married his cousin Mary, daughter of

VAN DYCK
(1599-1641)
This famous Flemish painter had a great influence on English Art. Reynolds, Gainsborough and Lawrence were influenced to a great extent by his work.



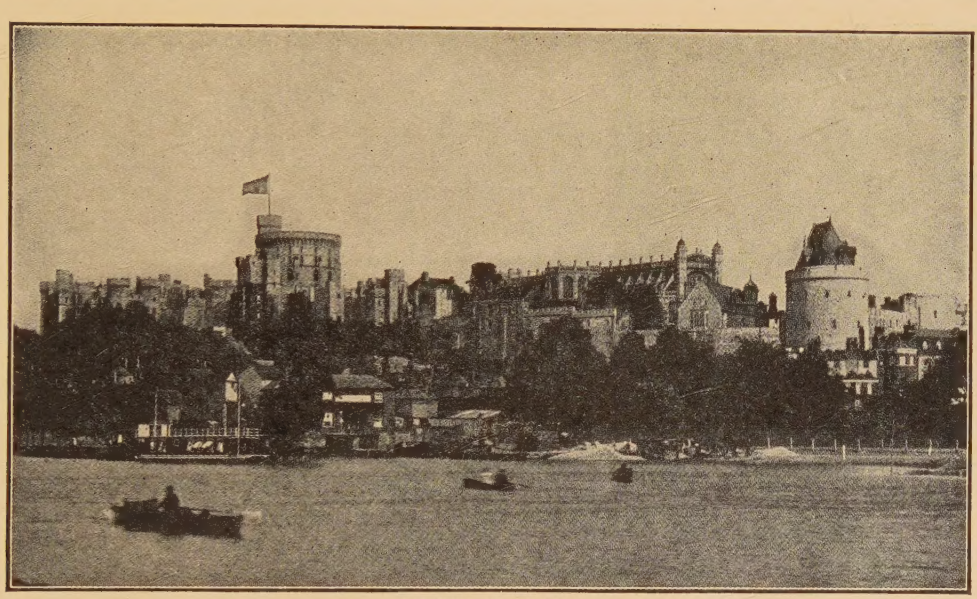
CHILDREN OF CHARLES I.—VAN DYCK

In this painting, which hangs in Windsor Castle, "Baby Stuart," who became James II., is the second from the left, with his hands folded. Charles II. rests his hand on the dog's head.

James II., whom, notwithstanding, they deposed for England's good. Thus we see how closely interwoven with its period is that masterpiece of child portraiture, Van Dyck's "Baby Stuart." The painter, of Antwerp birth, was thirty-three years old when he went to the court of Charles I. and became the limner of the Royal family and so of an epoch. He had already painted at least one picture of the abiding charm of childhood in the portrait group of the Balbi children in Genoa.

VAN DYCK'S INFLUENCE IN ENGLISH ART

Ever since Van Dyck sojourned in England, although it is more than two hundred and fifty years ago, English portraiture has been more or less a weak imitation of his art. Only a few great figures among English artists, like Reynolds and Gainsborough, have been independent enough to absorb and assimilate Van Dyck's method and master it without becoming slaves to it. For this reason it is not surprising that the finest out and out English



WINDSOR CASTLE

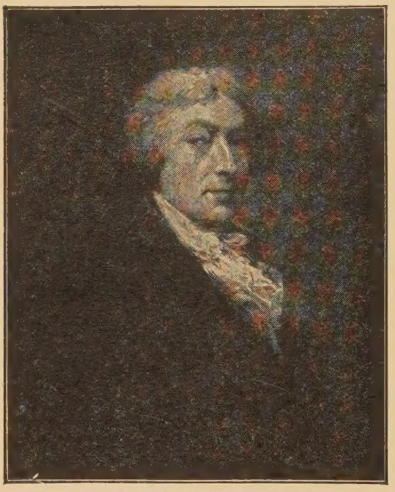
Here hangs the picture, shown on the opposite page, of the five children of Charles I., by Van Dyck. This historic building on the banks of the Thames has long been the chief residence of English sovereigns. It contains a magnificent room wholly devoted to the paintings of Van Dyck.

portraits of children emanated from these two artists, while the child pictures of Lawrence, who in method is more nearly in the Van Dyck line of succession, show the smooth and flattering brush that has caused his work to be more admired in France than that of any other English master.

Van Dyck's influence on even the greatest English art is illustrated by Gainsborough's farewell words to Reynolds. These two artists and rivals had been estranged, but Gainsborough, from his deathbed, begged Reynolds to come to him. When they parted, the dying man extended his hand to the other and said, "We are all going to heaven, and Van Dyck is of the company."

GAINSBOROUGH'S BLUE BOY

Coming from the painter of the "Blue Boy," this has special significance. For this Gainsborough masterpiece, although painted in 1770, shows a youth in a costume of 1640, the cavalier garb of Van Dyck's English period. "It is only telling you what you already know of the exhibition of 1770 to say that Gainsborough is beyond himself in the portrait of a gentleman in a Van Dyck habit," writes the Royal Academician, Mary Moser, to Fuselli. The picture has fully sustained its fame thus early gained.



THOMAS GAINSBOROUGH
(1727—1788)

A leader in English portrait and landscape painting. He worked at great speed, sometimes with brushes upon sticks six feet long. He painted over three hundred pictures.

THE MILLION DOLLAR PICTURE

Not long ago, in view of the rising prices being paid for pictures, I asked one of the leading art dealers when the million dollar picture would arrive. He replied that if Gainsborough's "Blue Boy"—which belongs to the Duke of Westminster—were for sale, he would gladly pay a million dollars for it, being sure that he could immediately sell it for more.

To a great extent the merit of the "Blue Boy" lies in the painter's having carried out in the boy's attitude and mien the suggestion of the period conveyed by the costume. This is the more remarkable because the boy was a middle-class lad, the son of Jonathan Buttall, an ironmonger, who is found in the London directory of the time as living at 31 Greek Street. The tradesman was a friend and patron of Gainsborough.

Of course the picture derives its title from the costume, which is entirely in blue. The boy's air is as aristocratic as that of a young cavalier, and he looks calmly down at the beholder from out of the picture. The figure is nearly life size, full length, standing. The boy carries his plumed cap in his right hand; his left on his hip. The background is landscape with a stormy sky. The color tone of the painting shows what has aptly been called Gainsborough's cool palette, but the application of the color is heavier, and lacks that feathery lightness which is characteristic of Gainsborough's later work. Therefore, the "Blue Boy" may be said to owe its fame, not so much to dexterous technique, as to the skill with which, in a picture, the ingenuous pride of a young cavalier has been expressed. Gainsborough understood perfectly well the seriousness with which youth takes itself, is absorbed in its own problems and undertakings, and so to be interpreted. In other words, the great artist, in painting a portrait, whether child or adult, gives us, as Gainsborough has, a leaf out of the book of life.

REYNOLDS' CRITICISM OF GAINSBOROUGH

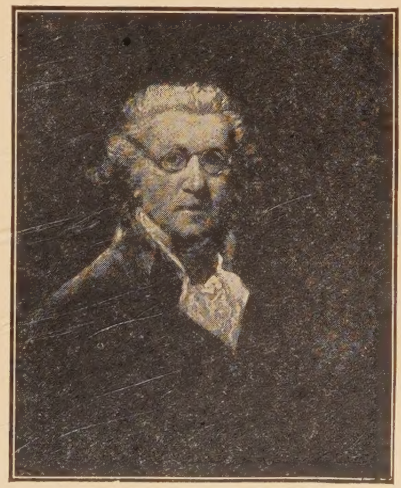
It is not at all unlikely that the cool tones in which the "Blue Boy" is painted led Sir Joshua Reynolds, in one of his discourses to the students

of the Royal Academy, to inveigh against the use of a preponderance of cool color in a picture, and especially to mention blue as one of the tones that should be used sparingly, and only to set off and support warm colors like yellow, red or yellowish white. This no doubt was aimed at Gainsborough, who replied to the attack with his famous portrait of Mrs. Siddons, in which nearly every rule laid down by Reynolds was violated. It is pleasant to think that these two great painters came together again before death overtook the creator of the "Blue Boy."

About 1798 the picture came into the possession of George, Prince of Wales. One night, when the Prince's boon companion, John Nesbitt, was dining with him, the Prince, pointing to the canvas, said, "Nesbitt, that picture is yours." Nesbitt demurred, but the Prince insisted, and the next morning the picture was delivered at Nesbitt's lodgings—to be followed in a few days by a bill for £300, which he promptly paid. In such manner does royalty sometimes replenish its purse.

THE AGE OF INNOCENCE

Unlike the "Blue Boy," which is comparatively an early work of Gainsborough's, the "Age of Innocence" is one of the most mature of Reynolds' canvases, having been painted in 1785, four years before he lost his eyesight. How touching that this master should, in old age, have turned to youth for inspiration. No doubt the freshness of inspiration with which he painted it was due to his love for his sister's child and also for the little grandniece who posed for the "Age of Innocence." Is it not charming that besides his delight in the young, family affection was an inspiration in the production of this, his crowning presentation of childhood, a masterpiece because it shows no tendency to over-sentimentality, no "slopping over" of temperament? The little girl seated under a tree and gazing into the distance, her hands folded over her breast, her little feet protruding from under her little skirt—how unvexed she is by the slightest suggestion of the mundane. This is innocent, but not insipid, childhood.



SIR JOSHUA REYNOLDS
(1723—1792)

The first president of the Royal Academy. He had an "inordinate desire to possess every kind of excellence" in painting. Rather detached from his fellow men, but with a noble disposition and character.

"SIMPLICITY"—REYNOLDS

Reynolds' little niece, the daughter of his sister Mary, posed for this picture. It is regarded as one of the loveliest child portraits.

REYNOLDS' LOVE OF CHILDHOOD

No wonder Sir Joshua put such love of genuine childhood into his "Age of Innocence," and dipped his brush into his heart as well as into the colors of his palette. Well might he have loved the child that sat for him, for the little girl was his beloved sister's grandchild. The personal relationship was beautiful. The Christian name of the artist's mother was Theophila, and she was called "Offy" for short. When in his eighteenth year the ambitious boy set out to study art seriously, it was his sister Mary, Mrs. Palmer, who helped to defray the expense. Her daughter, "Offy," posed to her famous uncle for the "Strawberry Girl," and when she grew up and became Mrs. Gwatkin and, in her turn, had an "Offy," it was little "Offy" Gwatkin who posed for the "Age of Innocence." Would there had been another great artist present to paint a picture even more charming—a picture of old Sir Joshua painting his grandniece!

Gainsborough was dead and Reynolds blind when, in 1789, Lawrence, then in his twenty-first year, became famous at a stroke by painting the portrait of Miss Farren, afterward Countess of Derby. This artist, who as a boy of ten attracted notice by doing crayon portraits of the frequenters of his father's tavern in Oxford, soon had the wealth and aristocracy of England sitting to him.

LAWRENCE'S CHOSEN MASTERPIECE

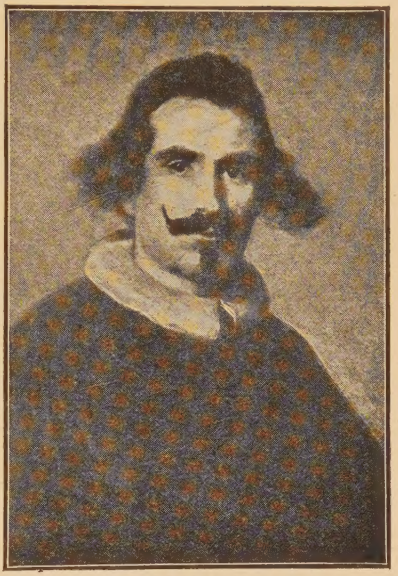
But of all his pictures, the one he selected as the masterpiece by which he wished to be

SIR THOMAS LAWRENCE
(1769—1830)

At the age of six he was shown off to the guests of his father's inn as the infant prodigy who could sketch their likenesses and recite long passages from Milton. He ranks high among English portrait painters.

remembered, was the "Calmady Children." The fact that this portrait canvas is widely known under the title of "Nature" and that it deserves the title, explains its enduring fame.

Lawrence painted these children in 1823, and did everything to make their counterfeit presentment on his canvas as natural as possible. Few sitters had so delighted him as these little girls. In order to observe them and paint what he said would be the best piece of the kind he had ever put on canvas, he detained them many hours, keeping them in good humor by reading stories to them or romping with them. At times, like all creators of great works, he morbidly mistrusted his own power. "How disheartening it is," he exclaimed once, after attempting to catch the playful attitude and expression of the younger sister, "when we have Nature before us, to see how far, even with our best effort and all our study, how very far short we fall of her!"



VELASQUEZ
(1599—1660)

Considered by many critics to be the supreme painter of the world. Ruskin says, "Everything that Velasquez does may be taken as absolutely right by the student."

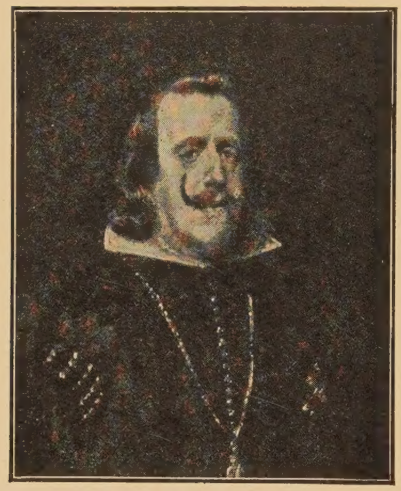
Yet there were moments when he felt reassured. During a sitting a packet arrived from the King of Denmark with the announcement of Lawrence's election as an honorary member of the Danish Royal Academy. It was signed "Votre affectione (your affectionate), Christian Frederick."

"The fact is," commented Lawrence, smiling at the children and their parents, "they have heard that I am painting this picture."

An anonymous writer has justly said that the work was well entitled "Nature," and that it is an example of art copying Nature's most charming works with graceful truth, the children being beautiful, while the expression and character are those of perfect childhood.

VELASQUEZ, THE PAINTER OF ROYALTY

Velasquez was a Spanish contemporary of Van Dyck, and born the same year as that artist, 1599, in Seville. In 1623, when twenty-four years old, he became the painter to King Phillip IV., of Spain. Lodgings in the royal palace were set aside for him, and he was made the recipient of a monthly allowance. Fortunate for Velasquez, but even more fortunate



PHILIP IV. OF SPAIN.
(1605—1665)

Father of Prince Balthazar Carlos; a patron of Velasquez. Weak and indolent, his reign was marked by the political and military decay of Spain. He was seen to laugh in public only three times during his entire life.

for his royal patron, a weak king, who today is remembered chiefly because of the portraits Velasquez has painted of him.

Not only the royal master, however, but the younger members of the royal family, also sat to Velasquez. Among portraits of these is that of little Prince Balthazar Carlos on his pony.

This portrait has everything art demands—life, motion, luminosity and prospect. The very air is lustrous and palpitating. The dapper little Prince is in his seventh year. Seated lightly yet firmly on his chestnut pony, he holds a marshal's baton extended over the animal's head.

All is brilliancy. The sense of motion is such that the pony seems bounding out of the frame. The foreshortening gives roundness and vigor to the body of the little steed, whose long mane and sweeping tail flutter in the wind. The Prince is decked in all his bravery—broad plumed hat, dark green velvet jacket with white sleeves, red scarf embroidered in gold, long, close fitting leather boots; and, as Justi points out, by contrast with the landscape all this has made the picture the most shimmering and dazzling of equestrian portraits. Nature appears to have been awakened out of a deep stillness by the clatter of the pony and the brilliant figure of the boy. This sturdy young Prince died in youth, but still lives for us in this portrait by Velasquez.

GREUZE, PAINTER OF CHILDREN'S HEADS

The portrait of the Dauphin by Greuze, a French painter (1725-1805), shows the work of an artist who, famed in his day in other branches of painting, is now considered mediocre in most of his work save his heads, and chiefly his children's heads. Than these "nothing could be fresher and more lightly touched." They form an exquisite series, from which the portrait of the little Dauphin is a capital choice.

"And a little child shall lead them"—lead to the realization of the great in art. Not, however, the "cute" picture child, but the child that through the eyes of the master painter becomes, as it were, one of the few world children—children of all time, because they represent not this, that, or the other young personality, but Childhood itself standing upon the threshold of life. That is the secret, the test, of great child portraitures.

THE STRAWBERRY GIRL, By Sir Joshua Reynolds

SUPPLEMENTARY READING

Beautiful Children . . .	*C. Haldane McFall*
Van Dyck	*Percy M. Turner*
Van Dyck	*Percy Randall Head*
Anthony Van Dyck . . .	*Lionel Cust*
Gainsborough	*Max Rothschild*
Artistic Development of Reynolds and Gainsborough .	*Sir W. M. Conway*
Reynolds	*S. N. Bensusan*
Sir Joshua Reynolds . . .	*Leslie*
Lawrence	*S. N. Bensusan*
Velasquez	*S. N. Bensusan*
Velasquez	*A. de Beruete*
Greuze	*Alys Eyre Macklin*
J. B. Greuze	*Normand*

BABY STUART. By Van Dyck

Beautiful Children In Art

BABY STUART

Monograph Number One in The Mentor Reading Course

THE travels of pictures after they leave the hands of the painter are often of great interest. This picture of "Baby Stuart" is a detail, or portion, of a larger picture showing the three elder children of Charles the First of England. It now hangs in the Gallery at Turin. How did it get there?

The Queen of England one day decided that she wished to send her sister, Princess Christine of Savoy, a gift. After considering awhile, she sent for Van Dyck, the painter at the court of Charles I. He was commissioned to paint these three children. When it was finished, the picture was sent to her royal sister at Turin, and there it may now be seen; and in the archives of the city is the very letter which accompanied it.

This was not the only picture of the children of Charles I painted by Van Dyck in his position of Court Painter. Another hangs in Dresden, and still another in Windsor Castle. Something like thirty-eight portraits of Charles I himself and thirty-five of his Queen, show that the artist was kept pretty busy by the royal family.

He had sought this appointment as Court Painter before he started for Italy, but for some reason was unable to gain the attention of the King. His success in Italy was remarkable, especially in Genoa, where he painted upward of fifty pictures for the patrician families of that city. After an absence of five years he returned to Flanders. He was received with every honor. Princes and nobles vied with each other in having him paint their portraits.

But Van Dyck wanted a court appointment. In 1632 he again went to England. He was presented to Charles I and graciously given permission to paint the portrait of the King and Queen. This was a great success, and honors began to come quick and fast. He received the appointment as Painter to the Court. He was knighted and had a pension of a thousand dollars a year bestowed upon him. Rooms were reserved for his use at Blackfriars. A summer home was furnished him as well. The King and Queen kept him constantly at work on pictures.

Nor were the nobles of England slow to follow where their ruler led. Many of Van Dyck's finest portraits were painted at this time. One of them was the portrait of the Duke of Richmond and Lenox, who gallantly offered to take the place of Charles I when he was about to be beheaded. It was a perfectly safe offer. This picture is now in the Metropolitan Museum of Art of New York.

So thickly besieged by patrons did Van Dyck become that he employed a host of assistants. His appointments for a sitting never lasted more than an hour. He would sketch in the face, and sometimes the hands of the sitter, and indicate the general composition of the picture. But as soon as the clock showed that he had been at work on it an hour, he would rise and indicate that the sitting was at an end. Another hour would be arranged. Then the sitter would be requested to send his clothes, and in the meantime Van Dyck's assistants would paint them in the portrait. In this manner, Van Dyck was able to keep many pictures going at the same time, and he derived a considerable income from his work. During the seven years of his residence in England he painted more than 350 pictures.

The home of Van Dyck in England was kept in a style which rivalled that of his patrons. He was very liberal in his patronage of musicians. He himself dearly loved music. Van Dyck died December 7, 1641. He was buried in St. Paul's.

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THE BLUE BOY By GAINSBOROUGH

Beautiful Children In Art

THE BLUE BOY

Monograph Number Two in The Mentor Reading Course

IT is a peculiarity of human nature that we are never satisfied with things as they are. Thomas Gainsborough would gladly have abandoned his fame as a portrait painter, if he might have been known as a successful landscape artist. Portrait painting was his work. The painting of the beauties of nature was his pleasure. But, unlike his portraits, his landscapes, now so eagerly sought, were never appreciated during his lifetime. He, therefore, never neglected an opportunity to use a landscape background for his portraits. Sometimes they, in a quiet way, are of very great beauty —witness the landscape in the picture before us. They have a soft, restful beauty of their own.

Gainsborough was one of those quiet, shy people who are often thought uninteresting by people of hasty judgment. He married early. He was nineteen, his wife eighteen. They had become acquainted through a commission to paint her portrait. The picture required so many sittings that by the time it was finished they were engaged. They lived very happily. The companionship of his wife seems to have been all the society young Gainsborough desired. He made no effort to enter the gay circles of either Bath or London; he was always averse to being considered a social lion.

And all this quiet shyness pervades many of his pictures. He never painted children with the grace and loveliness Sir Joshua Reynolds gave to them. He never painted them laughing or playing about, as did Sir Thomas Lawrence. Usually they stand or sit quietly, smiling with a "grown-up" manner, like "The Blue Boy."

Gainsborough's rise to fame quickly followed his removal from the little country town of Ipswich to the fashionable watering place, Bath. Here he was soon commissioned with more portraits than he could well paint. And it was doubtless through some of his sitters at Bath that he was induced to move to London.

Although Gainsborough's life has been called quiet, in London he was not without a considerable circle of important friends. Garrick, the actor, Sheridan, the dramatist, and the American, Benjamin West, later made the President of the Royal Academy, were among them. He painted several members of the royal family, as well as the high-bred lords and dames, with whom it was quite the proper thing to be pictured first by Sir Joshua Reynolds and then by Gainsborough. And with many of these lords and ladies, almost their sole title to fame is that Sir Joshua or Gainsborough did paint their portraits.

When he received a commission, Gainsborough never prearranged a picture. On the arrival of his sitter the artist would engage him in conversation until all self-consciousness had disappeared. Then seizing a happy position into which the unconscious sitter had been beguiled, he would paint him as he was. This is what makes his portraits so attractive.

"The Blue Boy" is evidently some such commission. This boy, Jonathan Buttall, was the son of a wealthy iron-monger. Our interest in him is quite lost in our interest in the art of the portrait.

Gainsborough had a passion for music, but seems never to have become much of a performer. He died August 2, 1788. At his request he was quietly buried in the tiny churchyard on Keir Green.

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THE AGE OF INNOCENCE. By Reynolds

THE AGE OF INNOCENCE

Monograph Number Three in The Mentor Reading Course

SIR JOSHUA REYNOLDS loved children, and used them as models for some of his most charming pictures. An artist who worked in the room next that in which Reynolds had his studio tells that he would often hear the voice of one of these tiny models pleading, "Sir, Sir, I'm tired." After a few moments of stirring about, there would be silence for another half hour. Then the voice again, "Sir, I'm tired." Sometimes the weary model would fall asleep. One time this resulted very favorably, for the kindly Sir Joshua, realizing that the position was more attractive than the one he had been painting, began on a fresh canvas and sketched the figure as it lay. After a time, the child stretched, yawned, and fell into another position. This delighted the artist as much as the first, and he rapidly sketched in the figure in the second position. It is said that he used the sketches for his picture "The Babes in the Wood."

One of these little models was his grandniece, and this picture, for which she posed, has come to be called "The Age of Innocence."

These paintings Sir Joshua called "Fancy Pictures." He had the habit of stopping any pretty little beggar children he met on the street and inviting them to his studio. There he would paint them between sittings of his regular patrons. It was well that some of the haughty duchesses Reynolds painted did not know that the soft divans upon which they so gracefully seated themselves had but shortly before held the tiny beggars Sir Joshua so loved to paint.

No matter how great a man may be, we always think better of him if he shows a love for children. Singularly enough, many of the artists who have most strongly exhibited this characteristic have had no children of their own. Sir Joshua Reynolds was one of them. But this man who showed such a love for children had a charming personality.

Reynolds was one of the most interesting men in the London of that time. He formed one of the famous circle which used to meet at the "Coffee Houses," where, over their cups, all the news of the day was discussed. Burke, the earnest advocate of American independence, Goldsmith, the author, and Dr. Samuel Johnson, with his inseparable biographer, formed members of this circle. From Boswell we glean many glimpses of Reynolds, who was one of Johnson's closest intimates, and of the life which was led by him and the other members of this famous body of men. Like Burke, Sir Joshua championed the cause of the colonies in their contest with the mother country. He even went to the extent of wagering as to the result, tradition says. If he did, he must have won his bet.

During a great part of his life Reynolds was deaf. In one of his portraits he is shown carrying an ear-trumpet. His deafness was contracted early in life, during a visit to Rome. Admiral Keppel, who was going to Italy on a diplomatic mission, took the young painter along on board his ship. Reynolds spent a great deal of time studying the pictures of Raphael in the Sistine Chapel. These rooms are unheated throughout the year, and Reynolds caught a severe cold, which brought on a deafness that lasted throughout his life. His eyes gave out just a year or two before he died, on February 23, 1792.

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THE CALMADY CHILDREN. By Lawrence

Beautiful Children In Art

THE CALMADY CHILDREN

Monograph Number Four in The Mentor Reading Course

NO one who looks at Sir Thomas Lawrence's group of the "Calmady Children" can believe it to be a subject painted in the ordinary day's work of a fashionable portrait painter. Nor was it. The beauty of these two little daughters of a Devon squire so struck the artist, that he offered to paint the picture for a sum much less than he was accustomed to receive at that time. Then he threw himself into the spirit of it. The little models were brought daily to his studio. On every opportunity he would detain them at dinner. The children lost any fear of him they might have had, and this charming picture is the result of his efforts.

Thomas Lawrence, the youngest of sixteen children, was born in Bristol on May 4, 1769. At different times his father had been a barrister, an actor and an inn-keeper. The boy was very precocious. It is said that he could draw likenesses at five years of age. His father would sometimes take him to the Green Room of the local theater. Here he would be made to recite for the actors, who were fond of him. But one day Tom announced that he would rather take the likenesses of two of the actors than recite for them. They consented to humor him, and were considerably surprised at the ease and skill with which the first sketch was soon finished. The second actor was something of a wag, however. When the boy began, he caused his face to assume a serious aspect. Gradually, while the young fellow was busily working away, he began to raise his brows, and widen his mouth—in short, to assume a countenance which was the opposite of sober. Tom was mystified, and, started again; but the process was repeated. At last, after a particularly searching look from Tom, the actor burst out laughing and the hoax was off. By the time he was twelve he had opened a studio at Bath, the great watering place of England. It became the fad for the fashionable people there to have their portraits painted by this boy. The price rose from five to seven dollars and a half apiece. Many notable people sat for him at this time, among whom was Sarah Siddons, the great actress.

It is said that his personal appearance during this period was so attractive that one artist wanted him to pose as the boy Christ. From Bath he moved to London. Honors came thick and fast. He enjoyed royal favor, and was kept busy painting the nobility of England. He never went abroad for study early in life, as so many of his brother artists were accustomed to do. But in 1818, when nearly fifty years old, he received a commission to paint for George IV the portraits of the Sovereigns assembled at Aix la Chappelle to sign that important treaty. He went on to Vienna and Rome. Everywhere he was received with the highest honors. On his return, he was elected President of the Royal Academy, perhaps the highest honor that could be offered an English artist. He died on January 7, 1830.

Lawrence's picture of the "Calmady Children" has itself a history. When George IV saw it, he wanted it. But, of course, he could not secure it unless the parents of the children were willing to part with it, and they were not. So it remained in the possession of that family until 1886, when it was sold in London. It was purchased by Collis P. Huntington, the great railroad financier, and it now hangs in the collection of his widow in New York. It is one of the prized pictures in this wonderful collection, where it is in good company with portraits by Rembrandt and Hals.

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THE DAUPHIN. By Greuze

THE DAUPHIN

Monograph Number Five in The Mentor Reading Course

A GLOOMY room in a huge prison-like building. Seated at the table there a lazy lout with a coarse voice. Lounging in their chairs on either side of him, scarcely less grimy companions, also well on the road to intoxication. This brilliant circle was finding amusement from the efforts of a little fellow to supply their wants from the none too clean dishes with which the table was provided. The boy was the King of France. He was being taught that all men are equal.

At any rate, such was the reason given for placing the Dauphin in the charge of Simon. By one of the freaks of the French Revolution, this man, formerly a shoemaker, had risen sufficiently to be entrusted with the care of the young King. Judging from the diabolical pleasure he took in humiliating the child, he seems to have been brutal enough to have taken a delight in this commission. He cut off the Dauphin's hair, beat him, and forced him to sing the vilest songs for the entertainment of the guests.

This was in the days of the "Liberty, Equality, and Fraternity" of the French Revolution. King Louis XVI, father of the Dauphin, and Marie Antoinette, his mother, had tried to flee from France for their safety, taking the Dauphin and his older sister with them. They were captured at the frontier of France and brought back to Paris. There they were imprisoned in the tower of the "Knights Templar" building.

The King was separated from his family and allowed to see them only on the night before he was guillotined.

At this time the little Dauphin was only eight years old. Six months after his father's death, orders were given that he be separated from his mother. He was taken away and turned over to the shoemaker, after a harrowing scene, in which his mother with her arms about his neck fought to prevent his removal.

The delicate boy naturally became ill from the treatment he received. His condition grew serious, and a doctor was hurriedly called in. A temporary improvement of his condition resulted, but the assistance had come too late.

In one of the hollows of the battlement on which he was now permitted to walk, there was a shallow place in which the water collected. Here a little band of sparrows used to come to drink and bathe. They soon became accustomed to his presence, and would not fly away when they saw him. He was able to recognize and distinguish certain of them. He liked their busy chirping. He called them "his birds."

But he was not able to walk out even to see his birds much longer. His disease made rapid progress. His physician, whom he had come to trust and revere, died suddenly. And all this time the news that his mother, like his father, had been guillotined, was kept from him. He did not survive her. The short life of the little "King Who Never Reigned," as he has been called, which had been so full of sorrow, was mercifully ended.

Jean Baptiste Greuze, the man who painted this picture, was during the early part of his life one of the most popular artists of the eighteenth century. He acquired considerable wealth, but during the Revolution he lost most of it. Then the popular taste changed. Another style came into the public liking, and Greuze died in neglect and poverty.

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PRINCE BALTHAZAR CARLOS. By Velasquez

DON BALTHAZAR CARLOS

Monograph Number Six in The Mentor Reading Course

AS proud as a Spaniard! How well it describes the character of the Spanish people. Nor has any man been better able to express this haughtiness than Velasquez, in his many portraits of the nobles and princes of his own country. It matters not whether he paint the king or one of the tiniest of the royal princesses, each is invested with a supply of dignity which is amusing to us in our day. Although the little Don Balthazar Carlos shown in our picture looks as though he could hardly have been more than six or seven years old, note the royal manner in which he sits his barrel-bodied hobby-horse. What a stately little fellow he is, and yet what an absence of affectation about the entire portrait!

The hopes of Spain were centered in this boy—he was the heir to the throne. He had no brother, and but one of his sisters lived to grow up. Every care was taken of him. When three years old, he was proclaimed heir to the throne with great ceremony. He was given over to the care of one of the noblemen of the court. When he became fourteen years old, a palace was set aside for his use. Within two or three years arrangements were being made for his marriage to an Austrian princess. But shortly after he became sixteen, he was taken ill. The doctors, as was the custom then when the cause of a disease was not immediately recognized, bled him. This, coupled with his previous condition, so weakened him that he died a few days later.

But as we see him in our picture, we have him while he was still a boy. Velasquez painted many portraits of him; one showing him when he could not have been more than two or three years old is in the Boston Museum of Fine Arts. He is accompanied by a dwarf. There is also a small head of this prince in the Metropolitan Museum of Art, but it was copied by one of Velasquez's pupils. In a picture in the Museum at Madrid he is shown in hunting costume, with a hound lying at his feet. Here we have him mounted, waving his baton in a manner as nearly approaching excitement as could be permitted the heir apparent.

Hunting and riding played a large part in the court life of this time, but like all the other activities, it was surrounded by stilted customs which must have taken all of the joy out of it. Some years later, an accident occurred. To touch the person of the Queen without permission was a crime punishable with death. But while mounting one day the Queen's horse took fright and the Queen was thrown. In falling, her foot became entangled in the stirrup and she was being dragged along by the frightened animal. Two courtiers dared to go to her assistance, and, catching the horse, they freed the Queen. Their reward was a royal pardon for their infringement of the law.

It appears from documents which have come to light that Velasquez's position as Court Painter, when he was first appointed, was not one of which he could be proud; for, in a list of the expenses of the court, we find him ranked with the dwarfs, buffoons and barbers. Like them, he received an allowance of cloth at the time the court wore mourning. This did not last long, however, for four years after he entered the service of the King we find that he was appointed a gentleman usher, and seven years later Officer of the Wardrobe, a position of responsibility.

From this time on many favors were shown him by the King, who sent him to Italy on matters of state, and in whose favor Velasquez seems to have remained until he died in 1660.

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